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Treatment of the Designs.

THE MERMAID DESIGN.

THE graceful design, by Dora Wheeler—"The Mermaid,"—given in the extra colored supplement, is suitable for a small banner screen, and may be enlarged to any size desired. It would be very effective painted just four times the given size, on rich soft gros-grain silk. Such a screen should be mounted on a silver rod, and swing out from the mantel-piece. It may be lined with pale pink satin and finished at the sides and lower end with bullion fringe. The rod is run through silver rings sewed at the top. The silk to be painted on must be selected to match the medium green tone seen in the border, and before beginning to work it must be tightly fastened to a smooth board, with one or two sheets of smooth white paper underneath. A strip of the silk should be fixed at one side of the board to try the color on. Begin by drawing the design carefully with a hard lead pencil or fine pointed white chalk, and cover the ground-work of the figures with a coating of Chinese white mixed with a little glycerine; this is to prevent the paint from cracking. It is safer to make the drawing, if enlarged, on paper first, and when perfectly correct to transfer the design, as no erasures should be made on the silk, for rubbing roughens the surface and spoils it for painting. The transferring is very easily done. A sheet of thin paper is scribbled, so to speak, all over on one side with a No. 2 lead-pencil; this sheet of paper is placed face downward between the silk and the drawing. With a sharply pointed hard pencil, or stick of wood, each line is gone over carefully, the paper being firmly secured so as not to move while the transferring is being done. On removing the paper a complete outline will be found on the silk.

In painting the flesh use Chinese white, yellow ochre, vermilion, rose madder, a little cobalt, with a very little lamp black, to give quality. This is for the general tone, and should be laid in at first in one flat tone with a medium-sized camel's-hair brush, leaving the details until afterward. While this wash is drying, put in the hair, using yellow ochre, Chinese white, lamp black and a touch of cobalt. Next, lay in the lower half of the figure, also in one general medium tone, made with Chinese white, Antwerp blue, yellow ochre, light red, raw umber and a little lamp black. Before returning to the figure, put in the general effect of the background, which represents water in a decorative way. Paint this with Chinese white, yellow ochre, lamp black, cobalt and raw umber, with a little light red added to the black and raw umber in some of the warmer touches. The fishes are painted with Chinese white, lamp black, light red and cobalt, sepia being used in the accents of mouth, eyes and fins. Now take up the flesh of the figure again, and with a fine pointed English camel's-hair brush put in the half tints, using Chinese white, light red, cobalt and a little lamp black, making a delicate gray. Sepia is used with a little rose madder in the warm dark accents of the hands, chin and body. A little rose madder is faintly touched in on the cheek and lips. The hair is next shaded with white, light red, lamp black and raw umber, and the half tints touched in with black, white, yellow ochre and a little cobalt. The tail is shaded with white, Antwerp blue, burnt Sienna, raw umber and lamp black; the high lights are put on with white, yellow ochre and black, and the scales suggested with faint lines of sepia. The deeper accents are made with black and light red. In painting the border make the tone of the silk the medium tone, and put on the light and dark touches over this foundation. For the lights use white, lamp black, Antwerp blue

and a little yellow ochre. In the medium dark tones add raw umber, and for the very darkest shade add burnt Sienna. The yellow decorations are painted with white, yellow ochre, raw umber and lamp black. The accents are put in with sepia.

THE WATTEAU DESIGN, PAGE 27.

THE Watteau panel, which forms the frontispiece, may be used in a variety of ways, but would be especially pleasing painted on a semi-transparent background, such as a slab of ground glass for a fire-screen, or for placing in a window on a square of silk gauze, grenadine, or crêpe-lisse, stretched on a frame. Upon this the design is painted in oil or opaque water-color. The thin materials are better adapted for the water-color, and the glass for oils. When the latter are used, turpentine must be employed as a medium instead of oil, and the background in painting on glass is not carried out to the extreme edge, but painted loosely, especially at the corners, letting the glass be seen between the touches. In painting this design either in oil, water or mineral colors, the scheme of color to be observed is as follows: The background is a tone of warm blue, suggesting sky, deeper overhead and growing warmer and lighter toward the ground, which, under the feet of the figures, is a light fawn color. The woman in the foreground wears a dress of light yellow silk, deepening into brown in the shadows, and with gray half tints. A slipper of deep red shows from under her dress. The complexion is a rich olive, with color in cheeks and lips; her hair is brown and slightly powdered, with a little cap of dark red velvet on the back of the head. The other figure is dressed in pale pink satin, laced in front over a chemise of fine white muslin terminating in a plaited ruffle at the neck. Her light yellow hair is confined in a scarf of white silk. On her lap is a volume bound in deep sapphire blue velvet. The guitar the other woman is playing on is colored a rich dark brown.

THE "INCROYABLE," PAGE 37.

THE charmingly characteristic sketch by the popular Parisian artist, M. Kaemmerer, lends itself admirably to treatment in water-color. On a panel, or as one of a group of figures on a fan, or even treated simply in outline for a menu card, this type of an elderly gentleman of the time of Louis Seize, with the addition of a little color, would make a thoroughly artistic reproduction. After careful copying in very light pencil, we should suggest (if the drawing is on paper it must be thoroughly dampened) an outline sharply and firmly sketched in with pen and brown madder, mixed with raw Sienna, in a weak solution of gum. When it is dry, put in your shadow with full neutral tint, or, what is better, a gray, made up of cobalt and vermilion, very tenderly laid on, and only strengthened as shadow thrown by the figure. The stripes may be deep rose on a very pale pink ground, with grenat small-clothes and flesh silk stockings, or mauve on pale straw with violet velvet, or pale blue or green on white ground, with darker shades of same color for the legs.

THE SUPPLEMENT DESIGNS.

PLATE 406.—Designs for Christmas church and home decoration.

Plate 407 is a design for a dessert-plate—"Pop-pies"—which is to be painted as follows: For scarlet poppies and buds use capucine red or orange red, but do not mix the two colors. A little deep red brown can be added to orange red where deep shadows are seen, and brown green can be used for shading the flowers. The centre of the flower is very pale green; for this a very little grass green may be used. Erase all color from

the centre where the stamens are to be painted in, and use for them sepia, shaded with brown No. 17. For the seed-vessels, which are very pale in color, mix a little deep purple with grass green, putting these colors on in a pale wash, shading with the same. Use a little deep blue, with grass green, for the stems and leaves, and deep purple, with grass green, for gray shadows. Shade with the same colors. Use grass green for the grasses, shading with brown green. Outline with deep purple and brown No. 17, mixed.

Plate 408.—Ecclesiastical embroidery designs in miniature, from the Royal School of Art Needlework at South Kensington.

Plate 409.—Italian ceiling designs of the sixteenth century.

Plates 410 and 411.—Embroidery designs for a blotter, egg cosy, photo frame and border, all from the Royal School of Art Needlework at South Kensington. The following suggestions from an experienced embroiderer will be found useful: In the strawberry border design, of which one half is given in Plate 411, there is no better guide to the color than the study of the natural plant. The first consideration is that every leaf, flower and berry should be in some way varied from the rest. This is done not only by different tints, but by different materials. Thus, embroider the flowers in white French crewel—which gives better texture than the English—and at the edges work, in as high lights, white silk. Carry this across some petals. In others work one half the petal, never repeating the same touches. In the foliage introduce some reddish brown tints, and give the high lights in light tender green silk. Observe the curve of the leaves, and work in the high lights on the upper curve. The fruit may be worked with either silk or crewel, making the dots in white silk, not, however, in knot stitches. It will be better to work the color in first. The white silk drawn down tightly will sufficiently indicate the irregular surface. Introduce some red in the stems and veining.

The photo frame may be embroidered on any material. Fine linen crash is specially suitable. The following color scheme can be varied according to the taste: Do the leaves in crewel, shades of red and brown predominating, with green introduced rarely, and occasionally with the vividness of a stain. Use silk in the lightest tints with the crewel work, the flowers in shades of brown and gray silk. Use for this silk in filaments untwisted, taking several threads into the needle. This gives a fineness of texture not otherwise possible. Roughen a little the short stitches at the end for better effect.

The panels for the egg cosy may be done either in outline or in solid embroidery. In a realistic treatment use natural colors of crewel, silk and arrasene. Do the ground and foliage, for instance, in brown, red and gray crewel; the ears of wheat embroider in crewel and silk, the mushroom in brown and gray arrasene. The chicken's fluffiness can be admirably given in yellow arrasene.

Somewhat the same advice may be given concerning the owl in Plate 410. Use gray and brown arrasene, copying in the clusters of stitches the forms which the overlapping feathers take. Catch them down on the breast with dark brown silk. Work the stems of the ivy in red, brown and green crewels in stem-stitch. Give as much variety as possible to the leaves by introducing various tints. Work them in crewel, using silk occasionally as directed for other foliage.

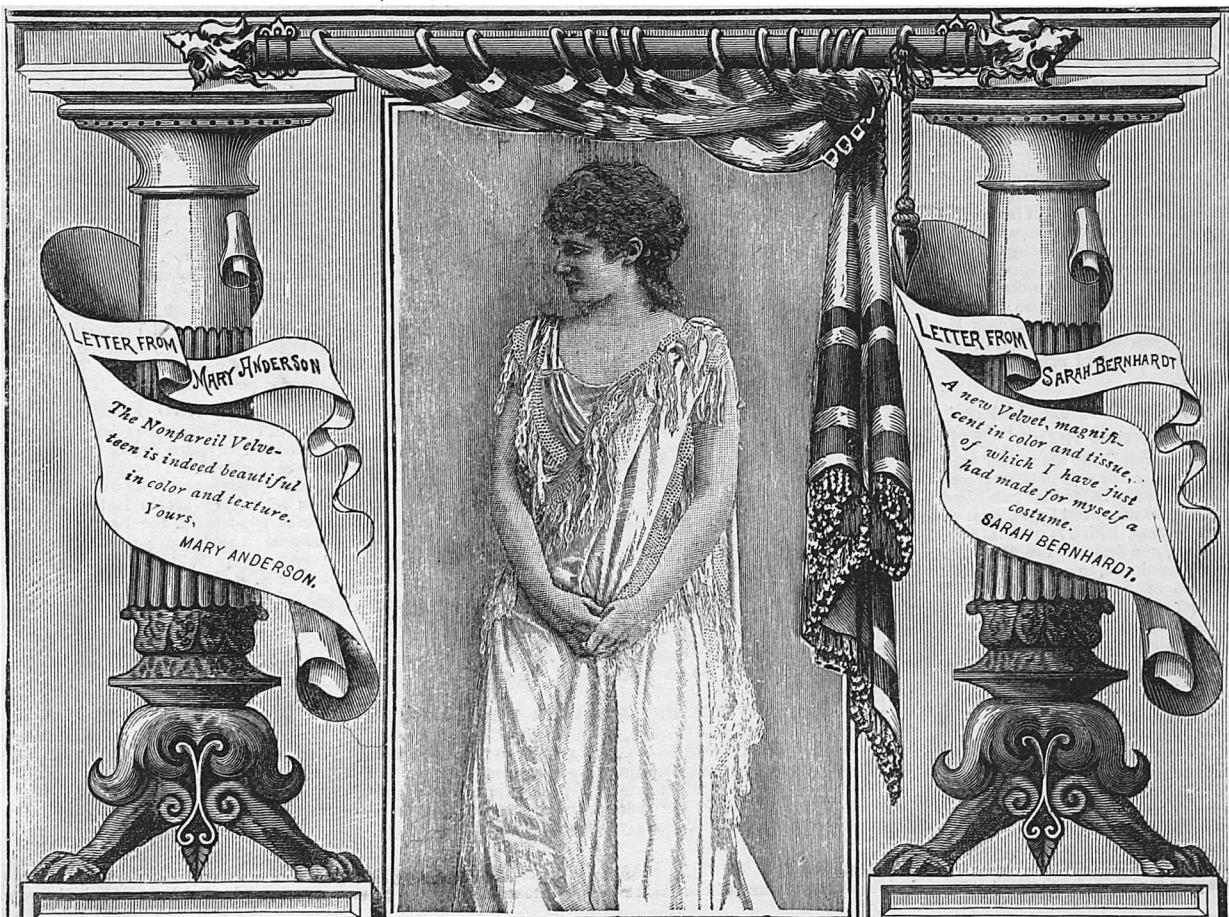
Plate 412 is the design of a dalmatic from the cathedral of Pampeluna, preserved in the Museum at South Kensington. The embroidery is Spanish work, done about the year 1520. The vestment is of crimson velvet, with foliated scrolls in gold and silver thread, and orphreys of green velvet, embroidered likewise with scrolls in gold and silver thread and colored silk.

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DECORATIVE COMPOSITION. FACSIMILE OF A DRAWING BY WATTEAU.

[FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 54.]

[Copyright by Montague Marks, 1885.]

example on that account, as all the work in it is of the kind which immediately tends toward the desired effect.

C. M. JENCKES.

(To be concluded.)

Art Hints and Notes.

In a recent talk to the Gotham art students, Walter Shirlaw said: "Never consider any study too trifling to be useful. It is better for you to paint an old pair of boots than not to paint at all. Every subject you encounter can be made of use to you, if you only study it with intelligence. It is not because you can make direct use of it, but because it enhances the stock of available material on which you can draw, if necessary. You study Latin, not because you expect to speak or write it habitually, but because you desire a fundamental strength and purity to characterize the English you do write and speak. There is a Latin study in art as well as in literature."

SKETCHES or pictures on canvas should not be permitted to remain long unmounted. If there is not sufficient margin to them to permit their being stretched, they can be mounted on stretched canvas by any framemaker. To mount them yourself, it is only requisite that your glue be quite fluid and evenly distributed over the back, so that all parts are covered. In applying the picture to its backing, press it smooth, and it will set properly and without inequalities. Any canvas with oil colors on it is liable to crack if not kept stretched. It may be accidentally doubled or broken, or may curl up as it hangs on the wall, but in one way or another it is sure to be injured unless a stretcher is provided to keep it permanently flat.

FAILURE should not discourage you. The painter does not live who did not fail many times before he succeeded. Let your failures only teach you "not to do it again," and you are safe.

NOBLE large drawings can be made in brown or black ink with a pen cut from a reed, such as is used for pipestems. This pen possesses a smoothness unknown to the steel pen or the quill, and creates a line as bold and vigorous as a stroke of the brush, but firmer and more regular. In brown ink especially the effect is fine. With black ink the lines appear heavier and harsher, and the modulations are not as delicate.

"To be great, a work of art must satisfy two requisites—it must be outwardly attractive, thus showing that it has in it the purely æsthetic elements, and it must have the intellectual quality, an inner significance which illumines the form from within and feeds the mind even after the senses have been sated." These words, by one of the few just and competent critics in America, deserve perpetuation, for they define, in a vigorous and simple sentence, one of the most important and fundamental truths of art.

In preparing clay for modelling, be careful to work it thoroughly. The lumps you receive it in have been prepared by straining and grinding till they are free

from grit; but to make the material perfectly plastic you must mix it with water and work the mass until it is thoroughly moist. Do not be afraid of soiling your hands. Soap and water are all you need to cleanse them.

YOU cannot do better than draw, paint or model hands if you desire to perfect yourself in serious study. It is an old saw, that the man who can get the character of a hand can get that of a face and figure. All the old masters were strong on hands. Holbein and Van Dyck painted them with the same loving care they lavished on their faces. Van Dyck in particular was always careful to make the most of his

actually are. For instance, if you look at a distant object you see it in masses of light and shade, not in detail. It is your task, then, to paint it as you see it; for as it strikes you so will it strike those who view it, and not unnaturally compare it with nature as they see it all around them. The accurate science of measurements is necessary to the sculptor, because his work, once completed, becomes an object to be viewed in the same way as we view nature herself. You cannot put all the detail of nature on a little canvas—on a life-size statue you can. But you can so simplify and mass your detail as to have it convey the same suggestion to others and make the same impression on them it does on you. The weakness of the Pre-

Raphaelites is that they attempt too much, and of the impressionists, that they are satisfied with too little. Of the two, however, the impressionist comes nearer nature as the world sees it, because the world does not go about with microscopes to its eyes."

ALL who study art cannot become artists, but all who learn what art is will be better able to enjoy both art and nature by reason of their study. Love of art may be instinctive, but true appreciation of it must be sedulously cultivated.

PANEL pictures for doors can be painted on zinc, cut to the proper measurement to fit in the panels. Paint in oil, as if on canvas, and, if possible, with bristle brushes, as broad and simple effects alone are appropriate to this unpretentious mode of decoration.

NEVER use a rag to clean a picture glass. A handful of newspaper will take the dirt off a damp glass more effectively than the finest linen would do it.

THE very worst tool you can use on canvas is a palette-knife. It may do the work of the brush in the hands of a master, but even in his case the work he tries to do with it would be better done if he used a brush.

AN old frame is a handy accessory to a studio. You can always set your picture behind it, even if it does not fit, and obtain some idea of what its effect will be when framed. A frame makes an enormous difference in a picture. A good frame will help a poor work and a bad frame hurt a good one as a critical tour of any exhibition gallery will prove to you.

A VERY neat exhibition easel can be made of an ordinary cheap white pine one, which may be covered with good effect with maroon, olive green or old-gold plush.

If you can afford nothing better, a burned stick and a whitewashed wall may do you good service; but if you have the means to buy them, you have no excuse for not using the best materials. The cheapest are always the dearest in the end.

FOR the fixing of fleeting effects in color or light and shade, tinted paper is preferable to white. You cannot get the exact color on it, but it gives you a local tint, and with swift washes and putting in Chinese white for your high lights, you can obtain a valuable memorandum which may afterward prove very useful as a jog to the memory.

ARTIST,



AN "INCROYABLE." BY KAEMMERER.

(FOR DIRECTIONS FOR TREATMENT IN WATER COLORS SEE PAGE 52.)

sitter's hands. He arranged them in front, and worked them very tenderly. He overworked them often, indeed, and in many of his pictures you find them out of character. Holbein, on the contrary, almost invariably made them a potential part of his portraits. Begin the study of the hand from a cast, then use your own as models, in the mirror. The foot is another excellent study, and one too often neglected. Learn your feet and hands, and you will become unconsciously the master of your whole body.

"In drawing from life," says Professor Wilmarth, of the National Academy, "I advocate the French system, which, seeing objects in light and shade, represents them as they appear rather than as they

